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WORDS ABOUT  
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WRITING

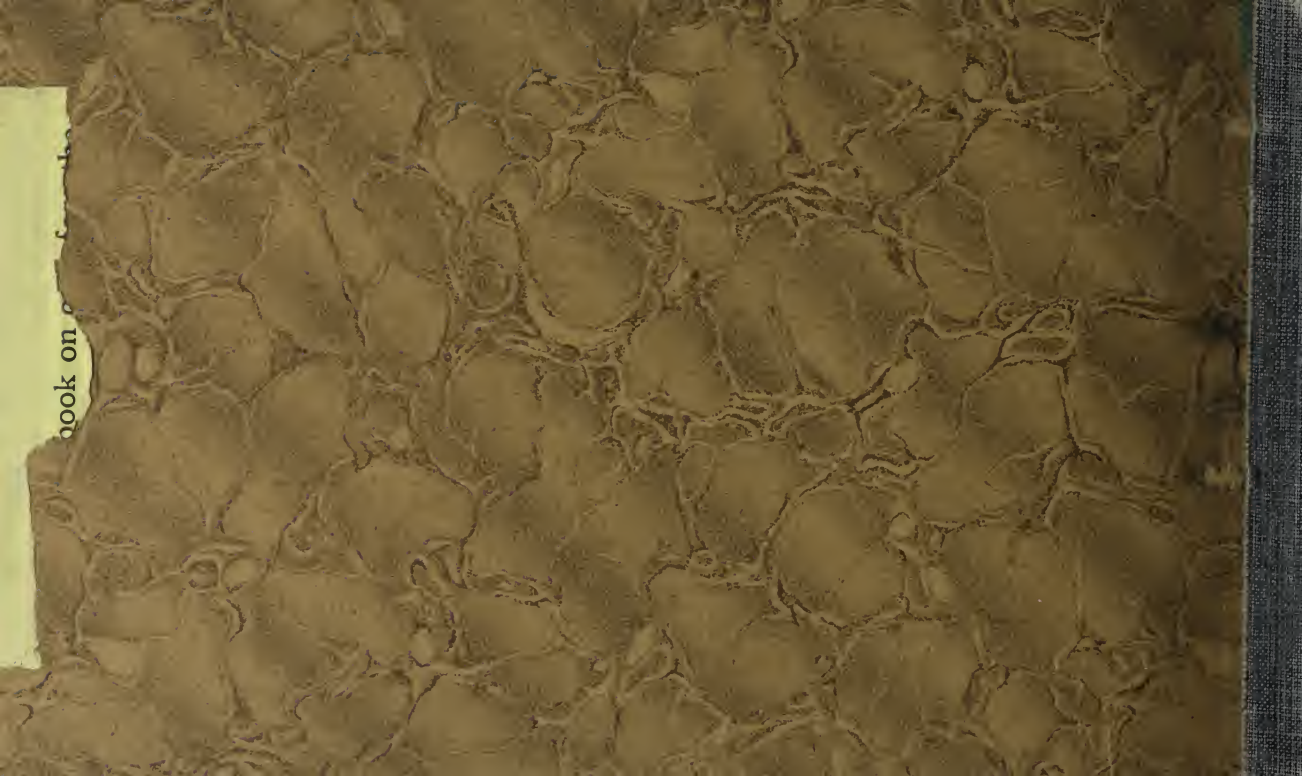
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BY  
LEWIS CARROLL

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1890

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EIGHT OR NINE  
WISE WORDS

ABOUT

Letter-Writing

BY

LEWIS CARROLL

EMBERLIN AND SON

4, MAGDALEN STREET

OXFORD

1890

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## Contents.

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	PAGE
<i>On Stamp-Cases</i> . . . . .	5
<i>How to begin a Letter</i> . . . . .	8
<i>How to go on with a Letter</i> . . . . .	11
<i>How to end a Letter</i> . . . . .	20
<i>On registering Correspondence</i> . . . . .	22

OXFORD :

PRINTED BY GEORGE SHEPPARD.

## § 1. *On Stamp-Cases.*

SOME American writer has said "the snakes in this district may be divided into one species—the venomous." The same principle applies here. Postage-Stamp-Cases may be divided into one species, the "Wonderland." Imitations of it will soon appear, no doubt: but they cannot include the two Pictorial Surprises, which are copyright.

You don't see why I call them 'Surprises'? Well, take the Case in your left-hand, and regard it attentively. You see Alice nursing the Duchess's Baby? (An entirely new combination, by the way: it doesn't occur in the book.) Now, with your right thumb and forefinger, lay hold of the little book, and suddenly pull it out. *The Baby has turned*

*into a Pig!* If *that* doesn't surprise you, why, I suppose you wouldn't be surprised if your own Mother-in-law suddenly turned into a Gyroscope!

This Case is *not* intended to carry about in your pocket. Far from it. People seldom want any other Stamps, on an emergency, than Penny-Stamps for Letters, Sixpenny-Stamps for Telegrams, and a bit of Stamp-edging for cut fingers (it makes capital sticking-plaster, and will stand three or four washings, cautiously conducted): and all these are easily carried in a purse or pocket-book. No, *this* is meant to haunt your envelope-case, or wherever you keep your writing-materials. What made me invent it was the constantly wanting Stamps of other values, for foreign Letters, Parcel Post, &c., and finding it very bothersome to get at the kind I wanted in a hurry. Since I have possessed a "Wonderland Stamp-Case", Life

has been bright and peaceful, and I have used no other. I believe the Queer's Laundry uses no other.

Each of the pockets will hold 6 stamps, comfortably. I would recommend you to arrange the 6, before putting them in, something like a *bouquet*, making them lean to the right and to the left alternately: thus there will always be a free *corner* to get hold of, so as to take them out, quickly and easily, one by one: otherwise you will find them apt to come out two or three at a time.

According to *my* experience, the 5*d.*, 9*d.*, and 1*s.* Stamps are hardly ever wanted, though I have constantly to replenish all the other pockets. If your experience agrees with mine, you may find it convenient to keep only a couple (say) of each of these 3 kinds, in the 1*s.* pocket, and to fill the other 2 pockets with extra 1*d.* Stamps.

## § 2. *How to begin a Letter.*

If the Letter is to be in answer to another, begin by getting out that other letter and reading it through, in order to refresh your memory, as to what it is you have to answer, and as to your correspondent's *present address* (otherwise you will be sending your letter to his regular address in *London*, though he has been careful in writing to give you his *Torquay* address in full).

Next, *address and stamp the Envelope*. "What! Before writing the *Letter*?" Most certainly. And I'll tell you what will happen if you don't. You will go on writing till the last moment, and, just in the middle of the last sentence, you will become aware that 'time's up!' Then comes the hurried wind-up — the wildly-scrawled signature — the

hastily-fastened envelope, which comes open in the post — the address, a mere hieroglyphic—the horrible discovery that you've forgotten to replenish your Stamp-Case — the frantic appeal, to every one in the house, to lend you a Stamp — the headlong rush to the Post-Office, arriving, hot and gasping, just after the box has closed — and finally, a week afterwards, the return of the Letter, from the Dead-Letter-Office, marked "address illegible"!

Next, put your own address, *in full*, at the top of the note-sheet. It is an aggravating thing — I speak from bitter experience — when a friend, staying at some new address, heads his letter "Dover," simply, assuming that you can get the rest of the address from his previous letter, which perhaps you have destroyed.

Next, put the date *in full*. It is another aggravating thing, when you wish, years



afterwards, to arrange a series of letters, to find them dated "Feb. 17", "Aug. 2", without any *year* to guide you as to which comes first. And never, never, dear Madam (N.B. this remark is addressed to ladies *only*: no *man* would ever do such a thing), put "Wednesday", simply, as the date! "*That way madness lies.*"

### § 3. *How to go on with a Letter.*

Here is a golden Rule to begin with. *Write legibly.* The average temper of the human race would be perceptibly sweetened, if every body obeyed this Rule! A great deal of the bad writing in the world comes simply from writing *too quickly*. Of course you reply "I do it to save *time*". A very good object, no doubt: but what right have you to do it at your friend's expense? Isn't *his* time as valuable as yours? Years ago, I used to receive letters from a friend—and very interesting letters, too—written in one of the most atrocious hands ever invented. It generally took me about a *week* to read one of his letters! I used to carry it about in my pocket, and take it out at leisure times, to puzzle over the riddles



which composed it——holding it in different positions, and at different distances, till at last the meaning of some hopeless scrawl would flash upon me, when I at once wrote down the English under it: and, when several had been thus guessed, the context would help one with the others, till at last the whole series of hieroglyphics was deciphered. If *all* one's friends wrote like that, Life would be entirely spent in reading their letters!

This Rule applies, specially, to names of people or places——and *most* specially to *foreign names*. I got a letter once, containing some Russian names, written in the same hasty scramble in which people often write “yours sincerely”. The *context*, of course, didn't help in the least: and one spelling was just as likely as another, so far as I knew: it was necessary to write and tell my friend that I couldn't read any of them!

My second Rule is, don't fill *more* than a page and a half with apologies for not having written sooner!

The best subject, to *begin* with, is your friend's last letter. Write with the letter open before you. Answer his questions, and make any remarks his letter suggests. *Then* go on to what you want to say yourself. This arrangement is more courteous, and pleasanter for the reader, than to fill the letter with your own invaluable remarks, and then hastily answer your friend's questions in a postscript. Your friend is much more likely to enjoy your wit, *after* his own anxiety for information has been satisfied.

In referring to anything your friend has said in his letter, it is best to *quote the exact words*, and not to give a summary of them in *your* words. *A's* impression, of what *B* has said, expressed in *A's* words, will never convey to *B* the meaning of his own words.

This is specially necessary when some point has arisen as to which the two correspondents do not quite agree. There ought to be no opening for such writing as "You are quite mistaken in thinking I said so-and-so. It was not in the least my meaning, &c. &c.", which tends to make a correspondence last for a life-time.

A few more Rules may fitly be given here, for correspondence that has unfortunately become *controversial*.

One is, *don't repeat yourself*. When once you have said your say, fully and clearly, on a certain point, and have failed to convince your friend, *drop that subject*: to repeat your arguments, all over again, will simply lead to his doing the same; and so you will go on, like a Circulating Decimal. *Did you ever know a Circulating Decimal come to an end?*

Another Rule is, when you have written a letter that you feel may possibly irritate

your friend, however necessary you may have felt it to so express yourself, *put it aside till the next day*. Then read it over again, and fancy it addressed to yourself. This will often lead to your writing it all over again, taking out a lot of the vinegar and pepper, and putting in honey instead, and thus making a *much* more palatable dish of it! If, when you have done your best to write inoffensively, you still feel that it will probably lead to further controversy, *keep a copy of it*. There is very little use, months afterwards, in pleading "I am almost sure I never expressed myself as you say: to the best of my recollection I said so-and-so." Far better to be able to write "I did *not* express myself so: these are the words I used."

My fifth Rule is, if your friend makes a severe remark, either leave it unnoticed, or make your reply distinctly *less* severe: and,

if he makes a friendly remark, tending towards 'making up' the little difference that has arisen between you, let your reply be distinctly *more* friendly. If, in picking a quarrel, each party declined to go more than *three-eighths* of the way, and if, in making friends, each was ready to go *five-eighths* of the way—why, there would be more reconciliations than quarrels! Which is like the Irishman's remonstrance to his gad-about daughter—"Shure, you're *always* goin' out! You go out *three* times, for *wanst* that you come in!"

My sixth Rule (and my last remark about controversial correspondence) is, *don't try to have the last word!* How many a controversy would be nipped in the bud, if each was anxious to let the *other* have the last word! Never mind how telling a rejoinder you leave unuttered: never mind your friend's supposing that you are silent from lack of

anything to say: let the thing drop, as soon as it is possible without discourtesy: remember 'speech is silvern, but silence is golden'! (N. B. If you are a gentleman, and your friend a lady, this Rule is superfluous: *you won't get the last word!*)

My seventh Rule is, if it should ever occur to you to write, jestingly, in *dispraise* of your friend, be sure you exaggerate enough to make the jesting *obvious*: a word, spoken in *jest*, but taken as *earnest*, may lead to very serious consequences. I have known it to lead to the breaking-off of a friendship. Suppose, for instance, you wish to remind your friend of a sovereign you have lent him, which he has forgotten to repay—you might quite *mean* the words "I mention it, as you seem to have a conveniently bad memory for debts" in jest: yet there would be nothing to wonder at if he took offence at that way of putting it. But, suppose you

wrote "Long observation of your career, as a pickpocket and a burglar, has convinced me that my one lingering hope, for recovering that sovereign I lent you, is to say 'Pay up, or I'll summons yer!'", he would indeed be a matter-of-fact friend if he took *that* as seriously meant!

My eighth Rule. When you say, in your letter, "I enclose cheque for £5", or "I enclose John's letter for you to see", leave off writing for a moment — go and get the document referred to — and *put it into the envelope*. Otherwise, you are pretty certain to find it lying about, *after the Post has gone!*

My ninth Rule. When you get to the end of a note-sheet, and find you have more to say, take another piece of paper — a whole sheet, or a scrap, as the case may demand: but, whatever you do, *don't cross!* Remember the old proverb '*Cross-writing makes cross reading*'. "The old proverb?" you say, en-

quiringly. "*How old?*" Well, not so *very* ancient, I must confess. In fact, I'm afraid I invented it while writing this paragraph! Still, you know, 'old' is a *comparative* term. I think you would be *quite* justified in addressing a chicken, just out of the shell, as "Old boy!", *when compared* with another chicken, that was only half-out!

#### § 4. *How to end a Letter.*

If doubtful whether to end with 'yours faithfully', or 'yours truly', or 'yours most truly', &c. (there are at least a dozen varieties, before you reach 'yours affectionately'), refer to your correspondent's last letter, and make your winding-up *at least as friendly as his*: in fact, even if a shade *more* friendly, it will do no harm!

A Postscript is a very useful invention: but it is *not* meant (as so many ladies suppose) to contain the real *gist* of the letter: it serves rather to throw into the shade any little matter we do *not* wish to make a fuss about. For example, your friend had promised to execute a commission for you in town, but forgot it, thereby putting you to great inconvenience: and he now writes to

apologize for his negligence. It would be cruel, and needlessly crushing, to make it the main subject of your reply. How much more *gracefully* it comes in thus! "P. S. Don't distress yourself any more about having omitted that little matter in town. I won't deny that it *did* put my plans out a little, at the time: but it's all right now. I often forget things, myself: and 'those, who live in glass-houses, mustn't throw stones', you know!"

When you take your letters to the Post, *carry them in your hand*. If you put them in your pocket you will take a long country-walk (I speak from experience), passing the Post-Office *twice*, going and returning, and, when you get home, will find them *still* in your pocket!

### § 5. *On registering Correspondence.*

Let me recommend you to keep a record of Letters Received and Sent. I have kept one for many years, and have found it of the greatest possible service, in many ways: it secures my *answering* Letters, however long they have to wait; it enables me to refer, for my own guidance, to the details of previous correspondence, though the actual Letters may have been destroyed long ago; and, most valuable feature of all, if any difficulty arises, years afterwards, in connection with a half-forgotten correspondence, it enables me to say, with confidence, "I did *not* tell you that he was 'an *invaluable* servant in *every* way', and that you *couldn't* 'trust him too much'. I have a *précis* of my letter. What I said was 'he is a *valuable* servant in

*many* ways, but *don't* trust him too much. So, if he's cheated you, you really must not hold *me* responsible for it!"

I will now give you a few simple Rules for making, and keeping, a Letter-Register.

Get a blank book, containing (say) 200 leaves, about 4 in. wide and 7 high. It should be *well* fastened into its cover, as it will have to be opened and shut hundreds of times. Have a line ruled, in red ink, down each margin of every page, an inch off the edge (the margin should be wide enough to contain a number of 5 digits, easily: *I* manage with a  $\frac{3}{4}$  in. margin: but, unless you write very small, you will find an inch more comfortable).

Write a *précis* of each Letter, received or sent, in chronological order. Let the entry of a 'received' Letter reach from the left-hand edge to the right-hand marginal line; and the entry of a 'sent' Letter from the

left-hand marginal line to the right-hand edge. Thus the two kinds will be quite distinct, and you can easily hunt through the 'received' Letters by themselves, without being bothered with the 'sent' Letters; and *vice versa*.

Use the *right-hand* pages only: and, when you come to the end of the book, turn it upside-down, and begin at the other end, still using right-hand pages. You will find this much more comfortable than using left-hand pages.

You will find it convenient to write, at the top of every sheet of a 'received' Letter, its Register-Number in full.

I will now give a few (ideal) specimen pages of my Letter-Register, and make a few remarks on them: after which I think you will find it easy enough to manage one for yourself.

29217		90.	
(217)	Ap. 1 (Tu.) Jones, Mrs. am		27518
	sendg, as present from self and Mr.		
	J., a white elephant.		225
(218)	do. Wilkins & Co. bill, for		28743
	grand piano, £175 10s. 6d. [pd		221, 2
(219)	do. Scareham, H. [writes from		
	'Grand Hotel, Monte Carlo'] asking		
	to borrow £50 for a few weeks' (!)		☉
☉	(220) do. Scareham, H. would		like to
	know <i>object</i> , for wh loan is		asked,
	and <i>security</i> offered.		
218	(221) Ap. 3. Wilkins & Co.		in pre-
	vious letter, now before me,		you
	undertook to supply one for		£120:
246	decling to pay more.		
23514	(222) do. Cheetham & Sharp.		have
218	written 221—enclosing previo us let-		
228	ter—is law on my side?		[
(223)	Ap. 4. Manager, Goods Statn,		
	G. N. R. White Elephant arrived, ad-		
	dresse to you—send for it at once—		
	'very savage'.		226



29225	/90.	
217	(225) Ap. 4. (F) <i>Jones, Mrs.</i> th	anks,
230	but no room for it at present, am	send-
223	ing it to Zoological Gardens.	
	(226) do. <i>Manager, Goods Sta</i>	tn, G.
	<i>N. R.</i> please deliver, to bearer	of this
	note, case containg White Ele	phant
	addressed to me.	
223	(227) do. <i>Director Zool. Gard</i>	ns. (en-
	closing above note to R. W. Ma	anager)
229	call for valuable animal, present	ed to
	Gardens.	
(228)	Ap. 8. <i>Cheetham &amp; Sharp</i> , you	222
misquo	te enclosed letter, limit named	
is £18	o.	237
(229)	Ap. 9. <i>Director, Zoo. Gardens.</i>	227
case de	livered to us contained 1 doz.	230
Port—	consumed at Directors' Ban-	
quet—	many thanks.	
225	(230) do. <i>T Jones, Mrs.</i> why	call a
⊙	doz. of Porta 'White Elephant'?	
(231)	do. <i>T Jones, Mrs.</i> 'it was a	⊙
joke'.		

29233	/90.	
	(233) Ap. 10. (Th) <i>Page and Co.</i>	orderg
	<i>Maçaulay's Essays and "Jane</i>	<i>Eyre"</i>
242	(cheap edtn).	
(234)	do. <i>Aunt Jemima</i> —invitg for	
2 or 3	days after the 15th.	[ 236
(235)	do. <i>Lon. and West. Bk.</i> have	
recevd	£250, pd to yr Acct fm Parkins	
& Co.	Calcutta.	[en
234	(236) do. <i>Aunt Jemima</i> —can	not
	possibly come this month, will	write
239	when able.	[
228	(237) Ap. 11. <i>Cheetham and</i>	<i>Co.</i> re-
240	turn letter enclosed to you.	[x
	(238) do. <i>Morton, Philip.</i> cou	ld you
	lend me Browning's 'Dramatis	Per-
245	sonæ' for a day or 2?	
(239)	Ap. 14. <i>Aunt Jemima</i> , leav-	236
ing ho	use at end of month: address	
'136,	Royal Avenue, Bath.'	[
(240)	Ap. 15. <i>Cheetham and Co.</i> ,	237
returng	letter as reqd, bill 6/6/8.	[ 244

29242	/90.	
(242)	Ap. 15. (Tu) <i>Page and Co.</i> bill for books, as ordered, 15/6.	233
(243)	do. ¶ <i>do.</i> books.	247
240	(244) do. <i>Cheetham and Co.</i> can un- 248   derstand the 6/8—what is £6 for?	
(245)	Ap. 17. ¶ <i>Morton, P.</i> 'Dra- matis Personæ', as asked for. [retd	238 249
221	(246) do. <i>Wilkins and Co.</i> with 250   bill, 175/10/6, and ch. for do. [en	
243	(247) do. <i>Page and Co.</i> bill, 15/6, postal 107258 for 15/. and 6 stps.	
(248)	Ap. 18. <i>Cheetham and Co.</i> it was a 'clerical error' (!)	244
245	(249) Ap. 19. <i>Morton, P.</i> returng Browning with many thanks.	
(250)	do. <i>Wilkins and Co.</i> receiptd bill.	246

I begin each page by putting, at the top left-hand corner, the next entry-number I am going to use, *in full* (the last 3 digits of each entry-number are enough afterwards); and I put the date of the year, at the top, in the centre.

I begin each entry with the last 3 digits of the entry-number, enclosed in an oval (this is difficult to reproduce in print, so I have put round-parentheses here). Then, for the *first* entry in each page, I put the day of the month and the day of the week: afterwards, 'do.' is enough for the month-day, till it changes: I do not repeat the week-day.

Next, if the entry is *not* a letter, I put a symbol for 'parcel' (see Nos. 243, 245) or 'telegram' (see Nos. 230, 231) as the case may be.

Next, the name of the person, underlined (indicated here by italics).

If an entry needs special further attention, I put [      at the end: and, when it has been

attended to, I fill in the appropriate symbol, e.g. in No. 218, it showed that the bill had to be *paid*; in No. 222, that an answer was really *needed* (the 'x' means 'attended to'); in No. 234, that I owed the old lady a visit; in No. 235, that the item had to be entered in my account book; in No. 236, that I must not forget to write; in No. 239, that the address had to be entered in my address-book; in No. 245, that the book had to be returned.

I give each entry the space of 2 lines, whether it fills them or not, in order to have room for references. And, at the foot of each page I leave 2 or 3 lines *blank* (often useful afterwards for entering omitted Letters) and miss one or 2 numbers before I begin the next page.

At any odd moments of leisure, I 'make up' the entry-book, in various ways, as follows:—

(1) I draw a *second* line, at the right-hand

end of the 'received' entries, and at the left-hand end of the 'sent' entries. This I usually do pretty well 'up to date'. In my Register the first line is *red*, the second *blue*: here I distinguish them by making the first thin, and the second *thick*.

(2) Beginning with the last entry, and going backwards, I read over the names till I recognise one as having occurred already: I then link the two entries together, by giving the one, that comes first in chronological order, a 'foot-reference' (see Nos. 217, 225). I do not keep this 'up to date', but leave it till there are 4 or 5 pages to be done. I work back till I come among entries that are all supplied with 'foot-references', when I once more glance through the last few pages, to see if there are any entries not yet supplied with head-references: *their* predecessors may need a special search. If an entry is connected, in subject, with another

under a different name, I link them by cross-references, distinguished from the head- and foot-references by being written *further from the marginal line* (see No. 229). When 2 consecutive entries have the same name, and are both of the same kind (i. e. both 'received' or both 'sent') I bracket them (see Nos. 242; 243); if of different kinds, I link them with the symbol used for Nos. 219, 220.

(3) Beginning at the earliest entry not yet done with, and going forwards, I cross out every entry that has got a head- and foot-reference, and is done with, by continuing the extra line *through* it (see Nos. 221, 223, 225). Thus, wherever a *break* occurs in this extra line, it shows there is some matter still needing attention. I do not keep this anything like 'up to date', but leave it till there are 30 or 40 pages to look through at a time. When the first page in the volume is thus completely crossed out, I put a mark at the

foot of the page to indicate this; and so with pages 2, 3, &c. Hence, whenever I do this part of the 'making-up', I need not begin at the beginning of the volume, but only at the *earliest page that has not got this mark*.

All this looks very complicated, when stated at full length: but you will find it perfectly simple, when you have had a little practice, and will come to regard the 'making-up' as a pleasant occupation for a rainy day, or at any time that you feel disinclined for more severe mental work. In the Game of Whist, Hoyle gives us one golden Rule, "when in doubt, win the trick"—I find that Rule admirable for real life: when in doubt what to do, I 'make up' my Letter-Register!

THE END.

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#### CAUTIONS TO READERS.

On August 1st, 1881, a story appeared in *Aunt Judy's Magazine*, No. 184, entitled "The Land of Idleness, by LEWIS CARROLL." This story was really written by a lady, Fräulein IDA LACKOWITZ. Acting on her behalf, Mr. CARROLL forwarded it to the Editor: and this led to the mistake of naming him as its author.

In October, 1887, the writer of an article on Literature for the Little Ones, in *The Nineteenth Century*, stated that, in 1864, "TOM HOOD was delighting the world with such works as *From Nowhere to the North*



*Pole.* Between TOM HOOD and Mr. LEWIS CARROLL there is more than a suspicion of resemblance in some particulars. *Alice's Adventures in Wonderland* narrowly escapes challenging a comparison with *From Nowhere to the North Pole*. The idea of both is so similar that Mr. CARROLL can hardly have been surprised if some people have believed he was inspired by HOOD." The date 1864 is a mistake. *From Nowhere to the North Pole* was first published in 1874.

Mr. LEWIS CARROLL, having been requested to allow "AN EASTER GREETING" (a leaflet, addressed to children, first published in 1876, and frequently given with his books) to be sold separately, has arranged with Messrs. HARRISON, of 59, Pall Mall, who will supply a single copy for 1d., or 12 for 9d., or 100 for 5/.

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